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## RECORD OF AMERICAN INDIAN FOLK-LORE.

## NORTH AMERICA.

ALGONKIAN. — The articles by Professor W. H. Holmes on "The Tomahawk" (vol. x, n. s. pp. 264-276) and Mr. W. R. Gerard on "The Term 'Tomahawk'" (ibid. 277-280), in the "American Anthropologist" for April-June, 1908, contain valuable information as to the nature, form, use, etc., of this weapon. Mr. Gerard treats etymologically the various Algonkian names and synonyms, particularly the originals of the English loan-word *tomahawk* and its derivatives. He concludes that "it is therefore to the iron hatchet of the white man's manufacture and the adopted Virginia Indian name which English-speaking people everywhere applied to it, and not to the stone implement that is due the widespread fame which this formidable implement of aboriginal warfare acquired." He is of opinion that the word *tomahawk* "is of Virginian origin, since a vocable cognate with Virginia *tāmāhāk* would have had, in the Massachusetts dialect, the form of *tumāhank*, which would have been written *tumhonk* by the English." The Virginia *tāmāhāk* signifies "(what is) used for cutting" any kind of an object, animate or inanimate. — *Cheyenne*. Volume i, Part 6 (September, 1907) of the "Memoirs of the American Anthropological Association" consists of James Mooney's "The Cheyenne Indians" (pp. 357-442) and Rodolphe Petter's "Sketch of the Cheyenne Grammar" (pp. 443-478). Mr. Mooney's article (which includes a valuable annotated Bibliography of over 150 titles), after giving an historical sketch of the Cheyenne, with notes on the name, etc., treats of organization (camp-circle divisions, basis of tribal organization, warrior organization and other societies), heraldic system, religion, home life, language, culture, names given to other tribes, etc., and contains much valuable and interesting information. Noteworthy is the following statement (p. 415): "The working societies, which are practically female trade unions, have, or did have until recently, absolute control of all the higher technology and decorative art of the tribe." The members of these industrial guilds were called "*mon'nieo*, 'women who have chosen,' i. e. specialist women." According to Mr. Mooney, "there are distinct unions for the practice and teaching of tipi cutting and fitting; for each class of tipi decoration; for each class of robe and curtain making in porcupine quill and beaded designs; for parflèche decoration; and for the more specialized moccasin

and dress patterns." A certain comradeship system among the young men goes far to explain "the stories of daring rescues of wounded comrades in the face of the enemy, so frequent in accounts of frontier fights." The whole religious life of the Cheyenne "centres in the great ceremonies of the Sun Dance and the Sacred Arrows." The feeling for the Sacred Arrows (these were delivered to them in the beginning by their own great culture-hero, Motsiyóff, or "Standing Medicine") is much deeper and more reverent than that shown for the Sun Dance, which "overshadows all other tribal ceremonies in its spectacular character and social features." The "Ghost Dance cult" of 1888 "was foreign to the tribe and has entirely died out." According to Mr. Mooney, "the most salient feature brought out by a study of the Cheyenne is that of the newness of everything which they have, with the single exception of the Sacred Arrow cult" (p. 420). Even to-day "their existing customs and ceremonials are under constant change, and are not now what they were even ten years ago." In the old days, "the Cheyenne had free range from the Saskatchewan to the Rio Grande, a distance of full 1800 miles, and they had a name for every tribe of importance in this immense region." At pages 421-428 Mr. Mooney gives, with explanatory and etymological notes, a list of Cheyenne names given to other tribes and peoples, in which terms for the following are included: Apache, Arapaho, Arikara, Assiniboin, Bannock, Blackfoot, Caddo, Cherokee, *Chinaman*, Choctaw, Comanche, Cree, Crow, Delawares, Flathead, *Frenchman*, *German*, Hidatsa, *Irishman*, Kaw (Kansa), Kickapoo, Kiowa, Kiowa Apache, Mandan, *Mexican*, Missouri, Monsoni, *Mormon*, Navaho, *Negro*, Nez Percé, Omaha, Osage, Oto, Paiute, Pawnee, Piegan, Ponca, Pueblo, Quapaw, Sioux (of various divisions), Sarsee, Sauk, Shawnee, Shoshoni, Sutai, Tonkawa, Ute, Wichita, *White man*, Winnebago. The grammatical sketch by the Rev. Rodolphe Petter, "our best authority on the Cheyenne language," gives (pp. 477-478) "examples of Cheyenne as it is spoken in daily intercourse, and as used in prayers, in chanting, and in telling stories. Mr. Petter notes that "the younger generation is unconsciously influenced by the English, and there is a gradual tendency to use detached particles and careless forms." In religious ceremonies "the rites, not the words, are of most importance." The following statement (p. 477) is interesting: "Recent religious influences, either from the Messiah belief or the 'mescal bean' [peyote], brought more prayers, songs, and speeches into the religious life, but without enriching the language, or bringing out archaic forms." Certain bands or secret organizations use certain archaic forms known only to themselves, but "such words are few in number and have little importance."

ATHABASCAN. — *Navaho*. In the "University of California Publications in American Archæology and Ethnology" (vol. v, pp. 21-63) for

September, 1907, appear some "Navaho Myths, Prayers and Songs with Texts and Translations" by Washington Matthews, edited by P. E. Goddard. At pages 25-46 are given Navaho text and interlinear and free English translations of "A Tale of Kininaéakai, accounting for the Origin of certain Prayers and Songs of the Night Chant"; at pages 47-53, similar texts and translations of "A Prayer of the Second Day of the Night Chant"; at pages 54-58, of "A Prayer of the Fourth Day of the Night Chant"; at pages 58-60, of "The Story of Bekotsidi"; and at pages 61-63, of a "Protection Song," to be sung on going into battle. "The Tale of Kininaéakai" — Kininaéakai is White House in Chelly Cañon, Arizona — accounts for the "Tsénitsihogan Bigñ," or "Songs of the Red Rock House," and perhaps also for some of the ritual observances. The chief figure is *Hayolkál Askí*, or "Dawn Boy," who went to White House on a rainbow, and brought back gifts and songs. The "beauty" songs in Navaho legends are of considerable psychological interest, likewise the prayer for a happy old age with which so many of the songs end. The "Story of Bekotsidi" tells how Bekotsidi and Tsíwihanoai made all the animals, and the song given is that which the gods sang as they were at work. The notes to these myths and songs contain some folk-lore data. At p. 27 we learn that "Ní nahoká dñé, or People on the Earth, is a name applied to all Indians, as distinguished from white men, and from holy people or deities." Of Kininaéakai it is said (p. 29): "The upper story of White House is painted white; the lower story is the natural yellow of yellow sandstone. The Navahoes do not think this the result of a mere whim, but that it is intentional and symbolic. White is the color of the east in Navaho symbolism, and they suppose the upper story was sacred to *Hastséyalí*, or Talking God, who was a god of dawn and of the east. Yellow is the symbolic color of the west, and they suppose the lower story belonged to *Hastsehogan*, or House God, who was a god of the west and of the evening twilight." From p. 31 we learn that "Yuni is the place of honor reserved for guests and the head of the house behind the fire opposite the door;" and from p. 35, that "Male rain (*ní'tsa baká*) means a shower accompanied by thunder and lightning. Female rain (*ní'tsa baád*) means a shower without electric display." In lines 10-11 of Prayer No. 2, horses and sheep are mentioned, which occasions this footnote on page 35: "Lines 10 and 11 of Prayer appear to be modern growths, even if the whole cultus and myth is not modern. Yet something may be said to the contrary. The word which I translate horses (*Lin*) refers also to any sort of a pet or domestic animal, and the word for sheep (*Debé*) originally meant the Rocky Mountain sheep or bighorn. It is now employed to designate the domestic sheep, while the bighorn is now called *tsé'ta debé*, or sheep-among-rocks." In these songs occur a number of meaningless words. The editor's note informs us that before his death Dr. Matthews had

entered into an arrangement with the Department of Anthropology of the University of California to "devote the remainder of his life to the preparation of a large amount of unpublished material which he had accumulated during many years of active life among the North American Indians." The editor's share in the present work is based on a visit to the Navaho country in January, 1907, and consultation with Hatali Natloi, the priest from whom Dr. Matthews originally obtained the texts. — *Hupa*. In the "American Anthropologist" (vol. x, n. s., pp. 168-170) for January-March, 1908, Mr. J. W. Hudson describes "A Diminutive Ceremonial Quiver from California." This basketry object was prominent in the priestly regalia of the "Jumping Dance" of the Hupa, being "carried in the right hand and waved aloft in rhythm to the chant and dance-steps." According to Mr. Hudson, "the full significance of this object is no longer known even by the priests themselves, but from its specialized shape and function we must regard it as a symbol of some mysterious and beneficent power." — *Navaho*. At page 288 of the "American Anthropologist" (vol. x, n. s.) for April-June, 1908, is described and figured by Dr. A. Hrdlička (the specimen is now in National Museum), "a string of beads and human teeth attached to a human lower jaw partly covered with decorated deerskin, the whole forming a necklace." This unique object was collected among the Navaho, about 1865, by Dr. B. A. Clements, U. S. A.

KOLUSCHAN. — In his article on "Petroglyphs in Southeastern Alaska," in the "American Anthropologist" (vol. x, n. s., pp. 221-230) for April-June, 1908, George T. Emmons describes and figures Tlingit petroglyphs on Baranof Island, Etoline Island, etc. These petroglyphs, of which even the oldest natives of the present generation have no knowledge, are "the most permanent but least intelligible of all the earlier works of the Tlingit," and "are of frequent occurrence in the vicinity of old village sites on the islands of the Alexander Archipelago and the adjacent littoral." In most instances "they ornament isolated boulders and beach rocks imbedded in the sand of the shore near the level of the tide." Some of them are of a considerable age (that on Baranof was *in situ* at the beginning of the nineteenth century). The older carvings "show less realism, are more severe in outline, and are wanting in detail; and more often the principal characters are joined by means of numerous lines, circles, and irregular forms that are meaningless in themselves, but serve the purpose of making one connected picture, which, I believe, always represents a story." The Baranof island petroglyph evidently tells the story of the creation of man, etc., by Yehlh, the Raven, who is figured with Kun-nook, the guardian of fresh-water (in wolf-form), from whom Yehlh stole a few drops to make the lakes and rivers. The petroglyphs of Etoline Island are of two distinct periods, indicating two occupations of the place by the Tlingit, something not at all uncommon, "as

I can point to half a dozen living places that have been occupied, deserted, and reoccupied in turn." In these petroglyphs occur wolves' heads, realistic ravens' forms, heads of sandhill cranes, conventional eagles' nests, killer whale, salmon, shark, "coppers," circles, spirals, and "the very old form of ceremonial rattle (*chuck-ah-hut-tar*) described by the earliest Europeans to visit the Northwest coast." — The same author's valuable monograph on "The Chilkat Blanket. With Notes on the Blanket Designs by Franz Boas," appears as "Memoirs of the Museum of Natural History," vol. iii (Anthropology), No. 4 (N. Y., December, 1907, pp. 329-401, 4 pl., 58 figs.). Lieut. Emmons describes the manufacture, use, etc., of these remarkable fabrics of mountain-goats' hair in detail, and Dr. Boas, from careful study of the designs upon them, believes that we have "the clearest evidence that the blanket pattern is merely a painted design, which is transferred without any change to the technic of the weaving." The blankets are woven by the women on a very primitive loom, and the pattern-boards from which they take their designs have been painted by the men. — In "The American Museum Journal" (vol. viii, pp. 65-70) for May, 1908, Lieut. Emmons has a brief article on "The Use of the Chilkat Blanket." The blanket, at first the robe of individuals of prominence of both sexes at dances and on other ceremonial occasions, served them at death as a shroud and afterwards was often hung up on the outside of the grave-house as a memorial of honor. The Chilkat blanket is fast disappearing, and "of the older specimens, so beautiful in technique, coloring and design, few or none remain."

MISSION INDIANS. — Dr. A. L. Kroeber's article, "A Mission Record of the California Indians from a Manuscript in the Bancroft Library," which appears as "University of California Publications in American Archaeology and Ethnology," vol. vii, No. 1 (pp. 1-27), May 28, 1908, gives a compilation made 1811 for the Spanish authorities in Mexico, a copy of which was retained in the archives of the Mission of Santa Barbara (where it was copied for Mr. Bancroft in 1877), data concerning the Indians of San Diego (the Yuman Diegueños of to-day), San Luis Rey (the Shoshonian Luiseños), San Juan Capistrano and San Gabriel (both Shoshonian), San Fernando (probably Chumashan), Santa Barbara (Chumashan), San Miguel and San Antonio (both Salinan), San Carlos (Esselenian, Costanoan), San Juan Banista and Santa Cruz (both Costanoan), Santa Clara and San José (Costanoan and probably also Mariposan, etc.), and San Francisco (Costanoan). Of the Diegueños it is said "their greatest physical infirmity, and that which most destroys them, is melancholy or fear" (p. 5). The only "idolatry" reported is the "vulture-ceremony." Suicide of women disappointed in love is said to be common. The Luiseños also had a bird-ceremony, as did also Indians of some of the other missions. The *materia medica* of

the Indians of San Fernando is given with some detail (pp. 14, 15). The "idolatry" of the San Carlos Indians consisted in "blowing smoke to the sun, the moon, and to certain people who they believe live in the sky" (p. 22). The record contains many interesting items concerning habits and customs, shamans, marriage, death, and funeral ceremonies, etc.

MISSOURI-SASKATCHEWAN AREA. — In the "American Anthropologist" (vol. x, n. s. pp. 197-207) for April-June, 1908, Dr. Clark Wissler discusses the "Ethnographical Problems of the Missouri-Saskatchewan Area," a region in which are to be found groups of people belonging to the Athabaskan (Kiowa Apache, Sarcee), Algonkian (Blackfeet, Atsina, Arapaho, Cheyenne, Plains Cree), Caddoan (Pawnee, Wichita, Arikara), Kiowan, Siouan (almost all the chief tribes), Shoshonian (Comanche, etc.), and transient groups of the Sahaptian and Kitunahan. Of interest to the folklorist are the problems connected with art, song and music, mythology, social and ceremonial organizations, sun-dance, modern ceremonies, etc. According to Dr. Wissler "the material culture, the art and the social organization of the Missouri-Saskatchewan area seem more uniform than the ceremonial and religious culture." With respect both to the sun-dance and to their mythology, "the members of the Algonkian group seem to fall into a class as opposed to the Siouan, Caddoan, and Shoshonian groups." But, "on a broader view of ceremonial organization, the Algonkian and Siouan groups constitute a class as opposed to the Caddoan and Shoshonian." The *tipi* seems to have originated in the north and to have been distributed southward chiefly by the Kiowa and Kiowa Apache. From the north came also the dog-travols. On the northeastern border of the area there seems to have been a great development of the realistic decorative and other art, on the southwestern an accentuation of the geometric, — the whole Siouan stock has a rather high development of the pictographic art. The geometric art "was introduced from the southwestern part of the continent." As to mythology the Shoshonian group has less in common with the others and stands somewhat apart. The mythology, on the whole, "still shows an eastern and a western character." The camp-circle seems to have been much more elaborate and ceremonially important among the southern tribes than elsewhere in the area, and "among the Blackfeet the camp-circle seems to be definitely attached to the sun-dance, suggesting that the latter may have been a factor in the distribution of the former." As to the sun-dance itself, "there are not wanting many indications that the ceremony as now practised by many tribes is the result of a gradual accumulation both of ceremonies and ideas," — the torture-feature, e. g. of the sun-dance, "seems to have been a separate institution among the Missouri River tribes, later incorporated into their sun-dance and eventually passed on to other tribes." Among the "mod-

ern ceremonies of more suggestion than comparative value, since they have been introduced within the historical period and their movements traced," are the Ghost dance, Omaha dance, Women's dance, Tea dance, and Mescal eating. As Dr. Wissler points out, material is at hand and accumulating for comparative ethnographical studies of this area that shall do for it what has been already done for the Californian and North Pacific areas.

MUSKOGIAN. — *Creek*. Dr. F. G. Speck's monograph on "The Creek Indians of Taskigi Town," which appears as vol. ii, part 2 (pp. 99-164, 4 pl., map) of the "Memoirs of the American Anthropological Association," treats of material culture (economics, utensils, clothing), social organization (the town, town officials, the clan), customs (birth, naming, initiation, marriage, warfare, mortuary, temperamental characteristics), shamanism (formulistic songs, shamanistic contests), religious beliefs and ceremonies (annual harvest ceremony), myths (origin of the earth, origin of clans, origin of diseases and medicines, rabbit and tar-baby, rabbit outwits wolf, rabbit outwits panther, rabbit and turtle race, rabbit fooled by opossum, rabbit outwits tie-snake, punishing a shaman, panther and deer, the stupid woman, the foolish hunters, the foolish cook, the hunters and the alligator, the talking dogs, the hunter and the talking dogs). Taskigi is one of the 36 towns "recognized in 1905 by the Creek national government in various stages of disintegration and intermixture." The Taskigi Creek now number probably not more than 150, of whom few, if any, are of pure blood (admixture of white and negro). They have forgotten or half remember only some of their ancient institutions and practices. Taskigi appears to have been a "white," or "peace" town, "wherein no blood could be shed, and which was governed by civil instead of military officials." The initiation of boys and their acquisition of names occurred in connection with the annual harvest ceremony. Girls, it seems, "were not called by the totem name, but were generally addressed by the kinship term or named after some natural occurrence or object connected with their birth; this name they retained without change through life. Examples of female names are now very rare." The husband, married into another town, although he then belongs to that town, and his children as well, is not permitted to play ball against his own town, — if he does so he is termed *oháisa*, i. e. "traitor." On the death of an individual, the fire always kept burning in the house was let go out and a new one kindled with ceremony and song. According to Creek belief the animals made all the diseases and the plants furnished the remedies and antidotes. In this they agree with the Cherokee. Moreover, "the belief in sympathetic healing and the significance given to cardinal points and colors are also characteristic of the medicine practices of the Cherokee." At pages 124-132 are given the Creek song and formulæ tests, with interlinear translations of 10 formu-



listic songs concerning the cure of diseases caused by deer, sun, snake, wildcat, spirit, beaver, bird, etc. Formerly shamanistic contests to determine superiority, sometimes inter-tribal (e. g. between the shamans of the Creeks and the Osage) were common. The great religious ceremony of the Creeks is the *páskida*, or "busk," the annual festival of the corn-harvest, described with some detail at pages 137-144. In connection with this ceremony, at its last celebration, the following dances were performed: skunk, gun, mule, alligator, duck, buzzard, horse, rabbit, fish, drunken, leaf, skeleton, crazy, buffalo, chicken, screech-owl, long-eared owl, ball-game, steal-each-other (followed by licentiousness). According to Dr. Speck (p. 135): "The extension of the animistic concept over acculturated objects, such as the chicken, horse, mule, and gun, which contribute to daily existence in the same way as other animals and objects, has stimulated the invention of the chicken dance, the mule dance, the horse dance, and the gun dance, since the advent of the whites." In the crazy dance, whose object is chiefly amusement, the leader often improvises witticisms (p. 138). The drunken dance is often obscene and followed by wantonness. Of the myths the English texts only are presented, the Creek versions being reserved for future publication. The resemblances and identities with the Cherokee myths recorded by Mooney are numerous and striking; and Dr. Speck observes (p. 148): "The whole myth fabric of the tribes of the Southeastern group seems to be made up of elements showing close similarity. So the tales and myths from Taskigi town have many cognates in the myths of other Creek tribes, as well as of the Yuchi, Cherokee, and Choctaw." The Creeks explain the restlessness and fickleness of the white man as compared with the firmness of the Indian by saying that the Creeks were made of the red earth of the old Creek nation, while the white man was made of the foam of the sea. The majority of the tales "refer to animal trickster events in which Rabbit is the chief actor." There are also tales of "the old times," and among these "are a number in which the stupidity of their human ancestors is shown in a ludicrous sense, and these are great favorites, being called *hobolinigöd*, 'senseless.'" The origin of the name Taskigi (Tuskegee) is not known for certain, but "the Taskigi themselves say that it is an old word, and suggest a relation to *taskáya*, warrior, and *tastamigi*, warrior."

SOUTHEASTERN STATES. Mr. Frank G. Speck's article on "Some Outlines of Aboriginal Culture in the Southeastern States," published in the "American Anthropologist" (n. s. ix, 287-295) for April-June, 1907, résumés briefly the characteristic features of the sociology, ceremonial culture, religious ideas, shamanistic practices, domestic, industrial, and economic life, decorative art, etc., of the Indian tribes (Creek, Yuchi, etc.) of this region. The social unit is "the clan, a maternal exogamic and totemic clan tracing direct descent from the

totem, which is usually an animal." To the camp-circle of the prairie tribes corresponds the symbolic square where the social units are assembled for council or ceremony. With some tribes (Creek, Yuchi, Cherokee) "the clan assemblage is a permanent thing, and constitutes the town or tribe," and "here the square also is permanent and becomes a public shrine with a definite religious symbolism attached to it." Noteworthy features of a negative character are "the absence of organized legislation in the town life," and likewise "the absence of secret clan societies, and, at the present time, at least, the lack of strict taboos regarding the totem animal." Foremost in ceremonial culture is the annual corn-harvest time ceremony, "including fasting, public kindling of the new fire, scarification, and purgation by an emetic of all the males of the tribe or the shamans, and ceremonial games." This annual ceremony "marks the annulment of all personal disputes," and "begins a new period of tribal harmony, purity, and prosperity." The chief ceremonial games (accompanied by elaborate ritual) are the *chungke*-game and the ball-game, — here played with two sticks. The shamanistic practices of this area are more homogeneous than some of the other cultural phenomena. The menstrual seclusion lodge, diet and behavior proscriptions for newly-made fathers, initiation of youths, and "the remarkably unelaborate marriage compact" are widespread. Likewise belief in plurality of souls, etc. The former "elaborate rites connected with the cleaning of the bones of the dead and their reburial in a special clan repository," like burial beneath the floor of the lodge, have disappeared, and "not much of the former industrial and economic life of the Gulf tribes has survived the changes wrought by Europeans." Tattooing was generally practised. Among the Yuchi geometric designs occur in bead embroidery, and designs of the sun and moon on the rims of pottery used in their modern ceremonies. Myths laudatory of the totemic ancestors are abundant and varied, and the culture-hero (with the Creeks he is "a fourfold personality, 'the Men of Light'") is usually identified with the sun. Mythical animals appear as cosmic creative agencies. The great tricksters are the rabbit and the fox, but "they are transformers only in a minor sense and have nothing to do with the culture-hero." Some form of migration legend occurs everywhere. The motif of the great body of tales "is centred about animal exploits and how the animals acquire their peculiarities," — the chief incidents are the magic flight (or obstacle myth), theft of fire, rival foot-race, origin of death through some one's mistake. Other noteworthy incidents are unsuccessful imitation of the host, journey to spirit-land, invulnerable man-eating monster, "tar-baby," magic increase of food, escape from belly of water-monster. Mr. Speck notes that "some of the ceremonial practices characteristic of the Southeast may be traced directly across the southern plains westward to the Pueblo group."

The use of the blow-pipe, the method of fish-poisoning, employment of hammocks as baby-cradles, clay-plastered houses, and certain facts in ceramic art "are very suggestive of waves of cultural transmission into this region from the Antillean or Caribbean area." Further investigation of this area will doubtless bring to light many valuable facts.

TAKELMAN. In the "American Anthropologist" (n. s. ix, 251-275) for April-June, 1907, Mr. Edward Sapir has a valuable paper, "Notes on the Takelma Indians of Southwestern Oregon," an aboriginal people now practically extinct. Interesting to the folklorist are the sections on tribal and geographical names; food, fishing and hunting; games, habitations; clothing, personal adornment; numeral system; social organization; war; puberty and marriage; mortuary customs. The information was obtained in the summer of 1906, and, according to Mr. Sapir, "many things point to the Takelma as having really formed an integral part of the distinct Californian area." Takelma "is spoken with freedom by only three or four of the older women now living in Siletz," the other few survivors using "the Chinook jargon, broken English, or some Athabascan dialect." The Takelma children used strings of camass roots for playthings. Smoking tobacco "had a semi-religious character, the whiff of smoke being in a way symbolic of good fortune and long life." In the women's substitute for the game of shinny, "serious quarrels seem sometimes to have ensued from both parties claiming the victory." Girls who were not tattooed "were apt to be derided as 'boys.'" The numeral system is "a fairly transparent case of the adaptation of an older quinary or even tertiary system to a more advanced decimal type." The social organization "was almost the simplest conceivable" (a table of degrees of family relationship is given). In the case of serious feuds the services of a "go-between," an account of whose proceedings is translated from the native text (pp. 270-272), were secured. With the Takelma, white paint was symbolic of war, "while red was the every-day color used by men and women alike." The only musical instrument known was "a rude flute or fife made out of a dry reed of the wild parsnip," and used for love ditties. The "menstrual dance," connected with the puberty-feast was the most important socially. The marriage-ceremony was devoid of dances and singing. The social status of children depended on the price paid for the mother, and "poor people's children were looked down upon as not much better than dogs." Ground-burial obtained. Widows mourned by "bedaubing themselves with pitch and cutting their hair close." In the case of a man killed in war away from home, "it was customary to burn off the flesh of the corpse, gather up the bones, take them home, and bury them there with the usual valuables." With this paper should be read Dr. Sapir's article in the *Journal of American Folk-Lore* (xx, 1907, 33-49) on "The Religious Ideas of the Takelma Indians of Southwestern Oregon."

*A. F. C. and I. C. C.*